

REVISED: 5/10/89

SHINING TIME STATION

EPISODE #10  
"Happy Accidents"

Second Draft  
By Alan Kingsberg

From characters and series storyline  
created by Britt Allcroft and  
Rick Siggelkow

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(FADE IN:)

(INT. LOST AND FOUND AREA)

(MATT AND TANYA SIT ON THE FLOOR, BUILDING A HOUSE OF BLOCKS. TANYA FINISHES A SECTION OF THE FOURTH STORY. MATT PICKS UP A BLOCK TO TAKE HIS TURN. HE HAS A LOOK OF INTENSE CONCENTRATION.)

TANYA

Be careful, Matt. There  
are too many blocks on  
top.

MATT

Shhh. Let me concentrate.

(AT THE TICKET BOOTH)

(THE TELEPHONE RINGS. HARRY PICKS IT UP. AS HE LISTENS, HE WRITES DOWN INFORMATION ON A PIECE OF PAPER.)

HARRY

Hello, Shining Train  
Station. Harry speaking  
... The train to Pelican  
Falls is late? Engine  
trouble, huh? It'll be  
here at twelve, noon,  
okie-dokie.

(HARRY HANGS UP THE PHONE AND  
CHANGES THE SIGN FOR THE TRAIN TO  
PELICAN FALLS FROM 10:00 AM TO  
12:00 NOON.)

(LOST & FOUND AREA)

(MATT DELICATELY PLACES A BLOCK ON  
THE HOUSE. AS HE REMOVES HIS HAND  
THE ENTIRE HOUSE TUMBLES TO THE  
FLOOR.)

TANYA

AGHHHHHH! Not again.

MATT

I'm sorry

TANYA

That's the second time its  
fallen down.

MATT

I didn't mean to knock it  
down. It was an accident.

TANYA

Now we'll have to start  
all over again. This time  
we have to really plan how  
we're going to build it.

(BACK AT THE TICKET BOOTH.)

(THE TELEPHONE RINGS AGAIN AND  
HARRY ANSWERS.)

HARRY

Shining Time Station.

Harry speaking ... There's  
been a change in the  
schedule. The train to  
Pelican Falls won't arrive  
until twelve o'clock.

What's that? You say you  
have to be at a wedding at  
three-thirty? You'll have  
plenty of time. You're  
welcome ma'am.

(HARRY WALKS OVER TO THE LOST &  
FOUND AREA.)

HARRY

Kids, I've got some work  
to do on the platform. If  
I'm not here when Stacy  
comes back, I want you to  
give her this note. It's  
very important.

MATT

What is it?

HARRY

It tells her I changed the  
schedule board because the  
train to Pelican Falls is  
late. Now don't forget to  
give it to her.

(MATT STUFFS THE NOTE IN HIS PANTS  
POCKET.)

MATT

We won't forget. Bye  
Harry.

TANYA

Bye Grandpa.

(DISSOLVE TO: LOST AND FOUND -  
LATER)

(A NEW HOUSE OF BLOCKS. IT IS TWO  
AND A HALF STORIES HIGH. MATT  
PLACES A COUPLE OF BLOCKS ON THE  
HOUSE.)

(TANYA ADDS A FEW BLOCKS.)

TANYA

We'll build the tallest  
house in the world.

(SFX: ARRIVING TRAIN)

(STACY ENTERS AS A TRAIN PULLS  
INTO THE STATION.)

STACY

Hi kids. There's the  
train from Waddley. Right  
on time.

MATT

Aunt Stacy, I have a note

...

TANYA

Look at that!

(TWO ACROBATS GET OFF THE TRAIN  
AND ENTER THE STATION. TANYA AND  
MATT ARE MESMERIZED BY THEM.)

ACROBAT #1

This way.

(ACROBAT #1 DOES A SOMERSAULT,  
THEN FLIPS OVER TO THE INFORMATION  
BOOTH.)

(ACROBAT #2 FOLLOWS BUT WHEN SHE GETS TO THE INFORMATION BOOTH, SHE JUMPS OVER HER FRIEND AND BACK FLIPS HER WAY TOWARD THE EXIT.)

(MATT AND TANYA FOLLOW THE ACROBATS AS THEY FLIP AND SOMERSAULT THEIR WAY OUT OF THE STATION.)

(STACY IS OVER AT THE TICKET BOOTH. SHE SEES THE SIGN FOR PELICAN FALLS AND SHAKES HER HEAD.)

STACY

(to herself)

I must have put up the  
wrong sign. The train to  
Pelican Falls is at ten  
o'clock, not twelve  
o'clock.

(STACY CHANGES THE SIGN TO READ 12:00.)

(MATT AND TANYA FINISH WATCHING THE ACROBATS AND HEAD OVER TO STACY.)

TANYA

They were awesome.

STACY

Well, you never know who  
will come tumbling through  
this station.

(STACY GLANCES UP AT THE CLOCK.)

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STACY (cont'd)  
Matt and Tanya, I'm in a  
big hurry. I have an  
important meeting with the  
Railroad owners. Harry is  
out on one platform, so  
hold down the fort while  
I'm away.

(STACY PICKS UP HER BAG AND HEADS  
OUT.)

MATT & TANYA

Bye, Stacy.

(DISSOLVE TO:

(A WOMAN PASSENGER ENTERS THE  
STATION. SHE CARRIES TWO LARGE  
SUITCASES AND A HAT BOX OVER TO  
THE TICKET BOOTH. SHE PUTS DOWN  
THE LUGGAGE AND STARES AT THE  
SIGN.)

WOMAN

This schedule says the  
train to Pelican Falls  
leaves at ten o'clock! I  
thought the train left at  
twelve o'clock. Now I've  
missed the train to  
Pelican Falls because



WOMAN (CONT'D)

somebody gave me wrong  
information.

(voice rising)

I MISSED MY TRAIN!

(THE WOMAN PICKS UP HER LUGGAGE  
AND WALKS OVER TO THE KIDS. THEIR  
BLOCK HOUSE IS NOW FOUR STORIES  
HIGH.)

WOMAN (CONT)

Do you know how I can get  
to Pelican Falls?

TANYA

Take the next train.

WOMAN

That won't help! The next  
train is at four and I  
have to be at my sister's  
wedding by three-thirty.  
I'm the maid of honor.

(THE WOMAN PICKS UP HER BAGS AND  
STARTS TO LEAVE.)

WOMAN

Now I can't get there in  
time to enjoy my sister's  
wedding. She was  
depending on me.

MATT

I don't remember the train  
for Pelican Falls coming  
through, do you?

TANYA

No.

(THE WOMAN STORMS OUT OF THE  
STATION, SLAMMING THE DOOR. THE  
HOUSE OF BLOCKS TUMBLES TO THE  
FLOOR. THE KIDS GROAN.)

(ANGLE ON STATION DOOR.)

(SCHEMER COMES IN FROM THE  
ARCHWAY. STACY AND HARRY ENTER  
FROM THE OTHER DOOR.)

(SCHEMER GOES TO THE ARCADE, PULLS  
A MEATBALL SUB OUT OF A BAG AND  
SITS BY THE ARCADE ENTRANCE.)

(MATT AND TANYA LEAVE THEIR BLOCKS  
AND RUN UP TO STACY AND HARRY.)

MATT

Aunt Stacy. A woman  
wanted to go to Pelican  
Falls for a wedding but  
she missed the train.

(HARRY GLANCES AT THE CLOCK. )

HARRY

The Pelican Falls train  
isn't due for another  
half-hour.

STACY

That's not true. The  
train to Pelican Falls  
leaves at ten o'clock.

(HARRY GOES OVER AND SEES THE  
SIGN.)

HARRY

That train was delayed. I  
changed the schedule board  
to twelve o'clock.

STACY

And I changed it back to  
ten o'clock. No one told  
me the train was late.

HARRY

I left a note for you.

STACY

I didn't get a note.

(THEY LOOK OVER TO THE KIDS.  
TANYA LOOKS AT THE FLOOR. MATT  
SHEEPISHLY PULLS THE WRINKLED NOTE  
FROM HIS PANTS POCKET.)

MATT

I was going to give you  
the note but then the  
acrobats came in and I  
forgot.

STACY

Oh what a mix-up! I just had a meeting with the railroad owners. I told them that our station is finally running smoothly. And they promised to send us more trains.

MATT

I'm sorry, Aunt Stacy.

TANYA

I'm sorry, too.

HARRY

I suppose I'm a tad to blame here. I should have put the note right there on the schedule board.

STACY

Blaming ourselves doesn't help. First we've got to fix the mistake. Then we've got to pull together and make this station work.

HARRY

You're right, Stacy.

MATT

I'll try harder.

TANYA

Me too.

STACY

In a world full of  
uncertainties, people look  
to the railroad for  
perfection. There's no  
room for schedule mistakes  
on the Indian Valley  
Railroad.

SCHEMER

(chewing on his sandwich)

No<sup>+</sup> to mention that you  
made a paying customer  
angry. That's the biggest  
sin of all.

(HARRY STEPS OVER TO SCHEMER.)

HARRY

Now Schemer, we don't need  
any more sand on the  
tracks around here.

SCHEMER

No sand, intended. But I

SCHEMER

look around, and all I see  
are problems. Problems,  
problems, problems. Now  
I, Schemer, could save  
everyone a lot of trouble  
if you'd let me turn this  
train station into a  
restaurant. Make it a  
real classy place. Call  
it Schemer's Super  
Sandwich Shop. You'd all  
come and work for me and  
your problems would be  
over.

STACY

Just stick to ~~the~~ running  
your arcade, Schemer.

(SCHEMER IS ABOUT TO SAY SOMETHING  
WHEN ONE OF THE MEATBALLS POPS OUT  
OF THE HERO-BREAD, LANDS ON HIS  
SHIRT AND FALLS TO THE FLOOR.)

SCHEMER

Now look what made me do.

(MATT AND TANYA LAUGH. SCHEMER  
GLARES AT THEM AND THEY STIFLE  
THEMSELVES.)

(SCHEMER PICKS UP THE MEATBALL.  
AS HE HEADS OUT OF THE STATION, HE  
DROPS IT IN THE TRASH.)

SCHEMER

I paid two dollars for  
this sandwich. There are  
five meatballs in it.  
That's forty cents a  
meatball. You just cost  
me forty cents.

(SCHEMER LEAVES IN A HUFF. STACY  
TURNS BACK TO THE KIDS.)

STACY

Schemer is right. We  
can't afford to lose any  
passengers. I'm the one  
who's responsible for this  
station. So, I'm going to  
see if I can find that  
woman who thought she  
missed the train.

(STACY EXITS TO LOOK FOR THE  
WOMAN.)

MAGIC DUST: MR. CONDUCTOR  
APPEARS, PERCHED ON THE  
INFORMATION COUNTER.



MATT

Mr. Conductor! Where have  
you been?

MR. C

I've been off to the  
Island of Sodor visiting  
with Henry. You remember  
Henry, the green engine?  
And what have you been up  
to?

TANYA

Stacy feels bad because a  
woman passenger got  
mixed-up and thought she  
missed her train. But it  
was all an accident.

MR. C.

Stacy's feeling bad, is  
she? Henry the green  
engine was feeling poorly  
too. He couldn't seem to  
get anything right. And  
everyone said it was his  
fault. Here, let me tell  
you about it ...

(MR. CONDUCTOR BLOWS WHISTLE.)  
(STEAM EFFECT.)

(DISSOLVE TO THOMAS EPISODE #18 --  
COAL)

MR.C.

... So you see it wasn't  
Henry's fault at all. And  
his new coal cheered him  
right up.

MATT

I wish there was something  
we could do to cheer up  
Aunt Stacy.

MR. C.

What cheers you up when  
you're down?

TANYA

When you make your funny  
rhymes.

MR. C.

Playing with words can be  
as much fun as playing  
with toys. Why don't you  
make up some rhymes for  
Stacy.

MATT

Good idea ... Let's see  
... Okay, I've got  
something.. There once was  
a train that was quick as  
a flash. Um ... Um ... I  
can't think of anything  
that rhymes with flash.

TANYA

I've got it. It went off  
its track and had a great  
crash . . . Oops, that's  
no good. That won't cheer  
anyone up.

MR. C.

Matt and Tanya, you two  
need a little help.  
What's called for here is  
a rhyming spell.

(MR. C. WAVES HIS HANDS  
DEMONSTRATIVELY.)

MR.C. (CONT'D)

Tanya and Matt, now when  
you speak, From your mind  
to your mouth, you'll talk  
a fast streak.  
Rhythm in time, and words  
that do rhyme,  
Will spring forth from  
your lips at the drop of a  
dime.

(MR. CONDUCTOR WAVES HIS HANDS AND  
VANISHES IN A CLOUD OF MAGIC  
DUST. IN HIS PLACE A DIME APPEARS  
SUSPENDED IN MID-AIR. IT FALLS TO  
THE FLOOR. THE CAMERA PANS UP TO  
STACY WHO ENTERS THE STATION.)

STACY

That woman is nowhere to  
be found. She'll never  
make the wedding.

(TANYA AND MATT RUN UP TO STACY.)

MATT

This station for trains,  
it runs pretty well, And  
on one mistake you never  
should dwell

(THEY DANCE AROUND STACY. SHE  
BEGINS TO SMILE A LITTLE.)

TANYA  
If it weren't for you there'd be  
no train station.

MATT  
We think you deserve a standing  
ovation.

(THE KIDS APPLAUD AND STACY BREAKS  
INTO A BIG SMILE.)

STACY  
That was wonderful. I'll  
tell you what, I'm going  
to find a pad and paper  
and write a poem for you.

(SHE HEADS OFF TO THE INFORMATION  
COUNTER AND OPENS A DRAWER. A  
JACK IN THE BOX SPRINGS OUT AT  
HER. SHE PUSHES IT DOWN AND  
SLIDES THE DRAWER CLOSED.)

STACY  
Sorry, wrong drawer.

(STACY OPENS OTHER DRAWERS LOOKING  
FOR A PAD AND PENCIL. FINDING  
NOTHING SHE HEADS TOWARDS HARRY'S  
OFFICE.)

(SCHEMER ENTERS THE STATION. HE  
SPOTS THE MAGIC DIME ON THE  
FLOOR. HE GLANCES ABOUT, SEES  
NOBODY WATCHING, BENDS AND PICKS  
IT UP. THE KIDS SEE HIM.)

TANYA

Schemer!

(STARTLED, SCHEMER DROPS A DIME.)

MATT

Did you see Schemer drop a  
dime?

I feel the need to make a  
rhyme.

TANYA

A rhyme that's witty and  
quite snappy,  
Makes everybody glad and  
happy.

SCHEMER

Not me, I hate rhymes.  
They're nothing but a  
waste of time.

MATT

Is that a rhyme that I  
just heard,  
Did Schemer make a play on  
words?

(TANYA AND MATT LAUGH. SCHEMER  
CLEARS HIS THROAT. SCHEMER RUSHES  
OVER TO THE JUKE BOX AND THROWS A  
NICKEL IN.)

SCHEMER (CONT.)

This is totally outrageous,  
these silly rhymes are  
contagious.

I'll play a song to clear  
my head.

And stop this rhyming  
business dead.

(INSIDE THE JUKE BOX)  
(THE LIGHTS FLICKER ON. THE  
PUPPETS ARE SOUND ASLEEP, SNORING  
COMFORTABLY.)

(THERE IS A LOUD CLANGING SOUND AS  
THE NICKEL ROLLS DOWN ITS CHUTE.)

(DIDI, THE DRUMMER, OPENS HER  
EYES.)

DIDI

Come on. Who's making the  
racket.

(SHE SEES THE GIANT NICKEL.)

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DIDI

Everybody up. Like, we're  
on, now.

(SHE STARTS PICKING UP HER DRUM  
SET AS THE OTHER MEMBERS OF THE  
BAND ROUSE THEMSELVES FROM SLEEP.)

TEX

What?

REX

We're on?

TITO

What are we playing?

(OUTSIDE THE JUKE BOX)

(SCHEMER POUNDS ON THE TOP OF THE  
JUKE BOX.)

SCHEMER

What's wrong with this  
thing? I payed good money  
to hear it sing.

(INSIDE)

(SCHEMER'S POUNDING SOUNDS LIKE  
THUNDER.)  
(THE BAND SCRAMBLES INTO POSITION.)

BASS

The Wreck of Old  
Ninety-Seven. Ready? One,  
two...



(TITO STARTS PLAYING ON THREE.)

BASS

No. We go on four.

TITO

Sorry doll, my mistake.

BASS

One, two ...

(REX STARTS PLAYING ON "THREE",  
FOLLOWED BY TEX ON "FOUR". THEN  
TITO, DIDI AND BASS COME IN LATE  
AND THE SOUND IS AWFUL.)

(OUTSIDE.)

SCHEMER

Did one of you kids break  
this juke box?

MATT

We didn't touch it.

SCHEMER

Well I'm getting my  
tools. I can't stand  
fixing things. It's a  
waste of time and time is  
money!

(SCHEMER LEAVES.)

(INSIDE THE JUKE BOX)

TITO

When that dude comes back  
we better have our gig  
together. You dig?

DIDI

Like totally, Tito. He's  
bad news.

(OUTSIDE HARRY EMERGES FROM HIS  
OFFICE CARRYING A SECTION OF IRON  
RAILING.)

HARRY

What's all the commotion?

TANYA

The Juke Box is broken.  
Schemer's getting his  
tools and try to fix it.

HARRY

That Juke, she's a very  
delicate machine. The way  
old Schemer hurries about,  
he's likely to ruin her.  
You know, rushing and  
hurrying is the cause of  
most of the accidents in  
this world. If people'd  
just slow down a little,  
take their time and think  
things through, why  
there'd be a lot fewer  
accidents.

(HARRY SITS AND FIDDLES WITH THE  
SECTION OF THE RAILING. AS HE  
STARTS HIS STORY, WE DISSOLVE TO  
TRAIN FOOTAGE.)

HARRY (CONT.)

When I was an engineer on  
the Long Pond-Hollyville  
route, I found my train on  
the wrong track. 'Nother  
feller's mistake,  
naturally. Now what would  
you do if you found  
yourselves on the wrong  
track?

MATT

I'd blow the whistle so  
the other trains would  
know I was coming.

TANYA

I'd go as fast as I could  
to the next station where  
they could put me on the  
right track.

HARRY

That's what I thought  
too. But then I realized  
I could use my radio to  
call the central  
dispatcher. He has a map  
of where all the other  
trains are. And he could  
warn them faster by using  
his radio.

MATT

Trains have radios?

HARRY

You bet. Just like  
airplanes. Well, once I  
did that, I thought some  
more and realized the  
fastest way to get myself  
on the right track was to  
go backward a short  
spell. So I blew the  
whistle three times.  
That's the signal for  
moving backwards. And

HARRY (cont'd)

then the Brakeman hopped  
out and threw the switch  
so we could move onto the  
right track. When you're  
working<sup>a</sup> on the railroad,  
you have to be extra  
careful not to have an  
accident. Careful thought  
and taking your time,  
that's the ticket to  
avoiding accidents.

(HARRY HEADS OFF.)

HARRY

<sup>ko</sup>  
Got fix the railing  
outside before some  
passenger in a hurry falls  
off the platform.

(HARRY HEADS OUT AND MATT AND  
TANYA WALK OVER TO THE JUKE BOX.)

MATT

Maybe if they take their  
time and don't rush they  
can get the song right ...

TANYA

They should think through  
what they have to do,  
take a deep breath, then  
begin.

(INSIDE THE JUKE BOX)

TITO

Now that's some heavy  
advice. Is everybody  
ready?

TEX

(Takes a deep breath)

Ready.

REX

(nods)

Set.

DIDI

(clicks her sticks)

Go.

BASS

One, and two and...

(ON FOUR, THEY BEGIN TO PLAY THE  
SONG EXPERTLY.)

(THE WRECK OF OLD "97".)

(WHEN THE SONG IS OVER MATT AND  
TANYA HEAR A SHOUT AND THEN A  
CRASHING SOUND. THEY TURN AND SEE  
MR. CONDUCTOR SITTING ON THE BENCH  
BELOW HIS SIGNAL HOUSE BESIDE A  
TOPPLED LADDER. THEY RUSH OVER.)

TANYA

Mr. Conductor!

MATT

Mr. Conductor, are you all  
right?

MR. C.

Goodness, I think so. I  
just got back from Sodor  
and I locked myself out of  
my signal house. I was  
trying to climb in the  
window when this ladder  
slipped.



(MR. C. FEELS HIS ARMS AND LEGS.)

MR. C. (CONT.)

Nothing broken. But from  
now on I'll always  
remember to bring my keys.

MATT

Even Mr. Conductor has  
accidents.

MR. C.

Everybody has accidents.  
Poor Henry the green  
engine had quite an  
accident a while back.

TANYA

Was it because of his new  
coal?

MR. C.

Not exactly. You see,  
Henry got a very special  
assignment. Let me tell  
you about it.

(MR. CONDUCTOR STEAM EFFECT.)

(DISSOLVE TO THOMAS EPISODE #19 --  
THE FLYING KIPPER.)

MR. C.

..... uh, oh, there's

Schemer. Better pop out

of here. Go back to Sodor

and get my keys!

(MR. C. AND THE LADDER DISAPPEAR  
IN A CLOUD OF MAGIC DUST. THE  
KIDS HEAD OVER TO THE ARCADE AREA  
WHERE SCHEMER OPENS UP THE JUKE  
BOX.)

(INSIDE THE JUKE BOX)  
(ALL THE PUPPETS ARE COWERING AT  
THEIR INSTRUMENTS. THE BASS  
PLAYER PEEKS UP AND SEES SCHEMER'S  
GIANT FACE LEANING IN THE JUKE BOX  
OPENING. TERRIFIED, SHE DUCKS  
DOWN.)

BASS

(whispering to others)

He's coming in.

(THEY ALL SHUDDER AND DUCK LOWER)

(OUTSIDE)

SCHEMER

Can't see anything wrong  
in there.

MATT

It worked fine after you  
left.

TANYA

It played the song  
perfectly.

SCHEMER

Well, what was wrong with  
it?

TANYA

You didn't give it enough  
time to warm up. This  
Juke, she's a delicate  
machine.

(SCHEMER LEANS OVER TO THE KIDS  
AND LOWERS HIS VOICE SPEAKING  
CONFIDENTIALLY.)

SCHEMER

There weren't any nickels  
in there. What happens to  
all the nickels?

(MATT AND TANYA SHRUG. SCHEMER  
STRAIGHTENS UP.)

SCHEMER (CONT.)

One of these days I'm  
going to take that thing  
apart and find my nickels.

(SCHEMER WALKS OUT OF THE  
STATION. HE PASSES STACY WHO IS  
OVER AT THE TICKET BOOTH. SHE  
HOLDS AN ANTIQUE PEN AND INKWELL.)

STACY

Matt and Tanya, come  
here. I wrote a poem for  
you.

(MATT AND TANYA JOIN STACY  
AT TICKETBOOTH.)

STACY

(CONT.)

When I was glum and  
feeling low, You brought  
to me your rhymes to  
show. You told me I was  
not to blame, And made me  
smile with your game.  
And now I have a point to  
make To deal with goof-ups  
and mistakes  
It's best learn of what  
went wrong, And think  
about it hard and long,

STACY (cont'd) And then to  
lock it in your brain, And  
you'll never make the same  
mistake again.

But once the learning part  
is done, You should move  
on and have some fun.

TANYA

That's neat. Can I see it?

(TANYA REACHES FOR THE POEM,  
KNOCKING OVER THE INKWELL. INK  
SPILLS ONTO A PIECE OF PAPER.)

TANYA

Oh, no. I'm sorry. I  
didn't mean to knock it  
over.

STACY

But don't forget that once  
that's done, You should  
move on and have some fun.  
Now, maybe, just maybe,  
you could make something  
special out of this.

MATT

Out of an ink spot?

STACY

Well, if we look at it one  
way it's just an ink  
spot. But if we hold it  
upside down it could be a  
\_\_\_\_\_.

MATT

Or maybe it's a \_\_\_\_\_.

TANYA

Oh, I know it's a \_\_\_\_\_.

TANYA AND MATT PLAY WITH THE INK  
SPILL AND MAKE A CREATIVE DESIGN.

TANYA

Look, Stacy. We turned  
the accident into a  
drawing.

(THE WOMAN PASSENGER WHO MISSED  
HER TRAIN ENTERS THE STATION  
CARRYING HER TWO SUITCASES AND HAT  
BOX. MATT SEES HER.)

MATT

Aunt Stacy, that's the  
woman who thought she  
missed her train.

(STACY AND THE KIDS RUSH TO HELP HER. THEY ARE OVEREAGER, FAWNING OVER HER. STACY GRABS ONE SUITCASE AND MATT AND TANYA TAKE THE OTHER.)

STACY

Let us help you. I'm so  
sorry about your missing  
the wedding.

WOMAN

I'm going to take the four  
o'clock train. I'll get  
to Pelican Falls before  
the party is over.

TANYA

Right this way, Madam.

(THE GROUP HEADS TOWARD THE  
ARCHWAY TO THE PLATFORM.)

(MATT AND TANYA ARE SHIFTING THE  
LARGE SUITCASE WHEN THEY STUMBLE  
AND DROPS IT. IT POPS OPEN SPEWING  
THE WOMAN'S BELONGINGS ALL OVER  
THE STATION FLOOR.)

TANYA

AHHHH!

MATT

I'm sorry. We were  
rushing.

TANYA

It was an ...

(Slows down as the  
familiar word registers)

AC-CI-DENT.

WOMAN

I'll never take a train

again, if this keeps up!

(EVERYONE BEGINS TO GATHER UP THE  
WOMAN'S BELONGINGS AND PUT THEM  
BACK INTO THE SUITCASE.)

(MATT PICKS UP AN ENGRAVED CARD  
FROM THE FLOOR. HE TURNS IT OVER  
AND LOOKS AT IT.)

MATT

Wait a second, everyone.

What's today's date?

STACY

It's the third.

MATT

This invitation says the  
wedding is on the fourth.

That's tomorrow.

(MATT HANDS THE INVITATION TO THE  
WOMAN.)



WOMAN

It is tomorrow! What a mistake. I would have arrived a day early. Can you imagine? Am I ever glad I missed that train.

MATT

So our accident was a good one, Aunt Stacy. It stopped her from being a day early.

TANYA

Everyone had accidents today! Matt knocked over the blocks.

MATT

We forgot to give you the note about the schedule.

TANYA

Schemer dropped a meatball on his shirt.

MATT

The juke box didn't work.

TANYA

I knocked over the ink.

MATT

Even Mr. Conductor had an  
accident.

STACY

It's like my granny used to  
say: accidents are only  
human because everybody  
has them!

*good*

(EVERYONE FINISHES GATHERING UP  
THE WOMAN'S BELONGINGS.)

WOMAN

Thank you very much. You're  
all so helpful. From now on I'm  
taking trains

(THE WOMAN FINDS THE MAGIC DIME IN  
THE FLOOR.)

WOMAN

Did someone drop a dime?

(EVERYONE LOOKS UP. SCHEMER IS  
STANDING BY THE ARCADE DRINKING A  
SODA.)

SCHEMER

That's my dime , Miss.

(HE HOLDS OUT HIS HAND. THE WOMAN  
TOSSES IT TO HIM. SCHEMER DROPS  
IT. WHEN HE BENDS TO PICK IT UP,  
THE SODA CAN BENDS WITH HIM (IN  
CHAPLINESQUE STYLE) AND SODA POURS  
OUT ONTO HIS SHOES.)

SCHEMER

I just bought these shoes.

Twenty dollars.

TANYA

Oh no, Matt, the dime just  
fell, Here comes another  
rhyming spell.

SCHEMER

Don't start rhyming again!

SCHEMER

You'll get me started and  
I can't stop. Making  
words go flippity flop.

MATT

Words and sayings just  
come out, Without a  
thought, without a doubt.

TANYA

They aren't rhymes that we  
invent,  
They just come out by  
accident.

(STACY AND THE WOMAN LAUGH.  
SCHEMER STRUTS OUT OF THE STATION  
IN A HUFF.)

THE DIME ROLLS INTO A CORNER WHERE  
MR. CONDUCTOR STOPS IT. HE SPINS  
IT AROUND AND HE AND THE DIME  
DISAPPEARS.

FADE OUT:

THE END